35 Whitton Rd
FAIRFIELD
STOCKTON-ON-TEES
Co Durham
England.

Mr Jean K Stauffacher.
c/o San Francisco Museum of Art.
San Francisco.

Dear Sir

I must apologise for any inconvenience I may cause, but recently when reading a new book on the Cinema published in this country called "Experimental Cinema" mention of you and the work you have done for this branch of cinema has made, the above fact has prompted me to write to you

It appears that a new publication called "Art in the Cinema" has recently appeared in the U.S.A. I would be obliged if you could tell me if this publication is a monthly or quarterly etc, and how it can be obtained (that is the name of the publishers.) In addition to

to the above I would be very pleased to have any information with regards to publications dealing with the aesthetics of the cinema (similar to our Sight + Sound and Sequence) I think that before I proceed any further a slight explanation is required

I am a founder member of the Lees Side Film Society which endeavours to show films of all nations, which are considered outstanding in their classes, both documentary, entertainment, and experimental It is natural to see a extent with our proximity to Europe that our programmes have a continental flavour. French Italian Swedish - German Russian.

So it is with delight that one reads of the number of experimental films made in the U.S.A. I was particularly interested in the work of Ella Reta Hoyal Dorr and John and James Whitney, and feel that it is a pity that there is little apparent chance of audiences in this country being able to see what the experimental film makers are producing

In addition to my work with the

Film Society, I was instrumental in getting a Small Commercial Cinema to Show as a regular part of its programme the best Foreign Films

The Success of these ventures after much hard work, has led a Party to a point where one has to consider if it is to replace my present occupation as a District Officer with the Dept of Agriculture". at some future date

The result is that I hope to open a Small Aerial Cooled Cinema (350 Seats) (Have, after many difficulties got good 35 mm projectors + 16 mm Projectors and am at the moment busy with the Plans for the proper fixing of the Operating box. So if the Gods are kind I hope to see an Ambition realised.

The above rather long Winded letter may explain my keen interest in what is happening in the Cinema all over the World

If there are any copies of old programmes of the films shown in this district you would like, I would be delighted to send them to you.

Once Again I crave your indulgence

for writing to you, but I have
made two previous attempts to get
this information without success. In those
circumstances I hope you will forgive
the liberty I have taken.

Yours
Jas M Kelly -

Allen L Russell

The City College
CONVENT AVENUE AND 139TH STREET
NEW YORK 31, N. Y.

THE INSTITUTE OF FILM TECHNIQUES
OFFICE OF THE DIRECTOR

Dec. 27. 45

Dear Frank, what's the matter. I don't get any answers from you — How are you getting on — how is life for you? I have just finished the script for my new film, and what a film. Start before Christmas — I am just leaving for

Canada for 3 previews of Dream ...
which will start to run in Nov in 3 cities
— Here is it with Leon Bamis ad. 2 —
and here is it with your own Film Producers?

My love to all the nice people
here especially to your wife
+ brother your old
Hans,

13 4 E 60

Directors
James Broughton
Kermit Sheets

FARALLONE FILMS
1724 Baker Street, San Francisco 15, California

Associates
Frank Stauffacher
Hy Hirsh
Howard Brubeck

Dear Frank:

You might like to peruse this list at your leisure. Keep it in your files, anyway, for possible future reference.

Yours,

James

Feb.19th, 1949

Miss Rosalind Kossoff
A.F.Films Inc.
1600 Broadway, N.Y.

Dear Miss Kossoff,

Thank you very much for your wire and letter regarding the film LA ROSE ETLE RESEDA. We would like to book this film tentatively for April 20th. My request for an urgent answer was really only to be able to announce some future titles at our last (Feb 18) Art in Cinema showing. I do hope that the film will be available at that time. In the meanwhile, could you send me some kind of a description of the film?

Our Art in Cinema showings, being quite strictly an outlet for experimental film, is not a regular thing. We only have showings when we are able to find enough material. I am enclosing announcements of the last few, the most recent, showings for your interest.

Some time ago Jim Davis sent me his own print of LIGHT REFLECTIONS. This was before he had arranged with you to handle it. He instructed me to send this print back to him after the showing, but to remit the $7.50 rental fee to you, which we will do in a week or ten days. It was shown once on the 11th.

I have several films of my own that have received considerable acclaim by our audiences. What are the qualifications, the conditions and arrangements for commercial distribution with your own company? I have not thought about this form of distribution for them, outside of the bookings for Universities, Museums, etc. that are made directly from this Musuem. But we are not set up to do any great amount of distributing and the job becomes a kind of burden. We receive hundreds of inquires about the films we show. Just to answer the questions is a task.

At any rate, again thank you very much for your immediate reply.

Sincerely yours,

Frank Stauffacher

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5 2-minutes

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- with Jean Gabin

"Maedchen in Uniform"
1932 - German film - Classic 110 minutes

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The Centaur Press, 1726 Baker Street, San Francisco 15, California

23 Feb 1949

Dear Frank: The Mills night was ~~very~~ successful; requests for another program next season. Dr. N. gave me the enclosed check for you. I am just now leaving for N.Y., & Kermit is going too. I may ask you to send me my cut of this amount (you know how expensive that town is); anyway I will write you fully from there. Wish I had time to tell you all about last night, the party at Hilliard's included.

I am leaving the 3 color films here on your desk for Martin to pick up.

Best to you always ——

James

March 8

Dear Frank:

I liked Vogel: gentle and earnest fellow, surely: but alarmingly naive about experimental films. No one could say that he doesn't mean well, but he certainly does not think in terms of the same kind of audience that we do.

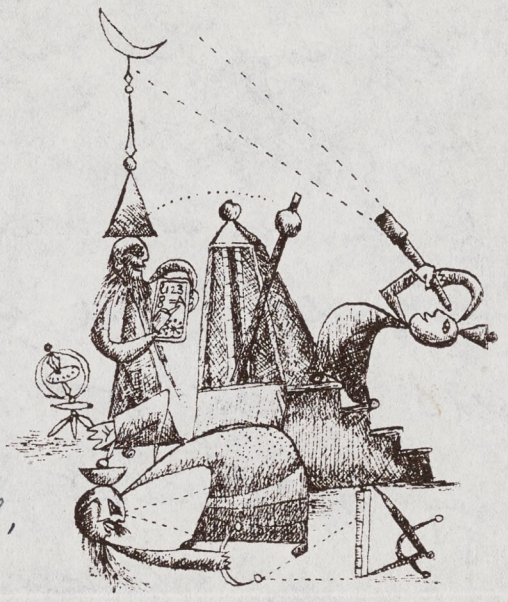
I'm meeting Maya Deren this afternoon, & will talk distribution. I lunch with Parker Tyler tomorrow, & will (I guess) talk theory. I'll report on the premiere tomorrow night: Vogel is very pleased because the ticket demand is greater than for any showing he's had before! I can't even get one for Virgil Thomson.

Kermit starts home the end of this week. I'll be following soon after. I want so to be sure of seeing Kossoff when she returns next week; she sounds more promising.

Best regards

James

THE CENTAUR PRESS
1726 Baker Street
San Francisco 15, California
c/o Dan Hugo
215 W. 13 St
New York



Dear Frank: I was appalled, first of all, by finding that "Mother's Day" had been described on Cinema 16 announcements as a "sophisticated take-off on I Remember Mama" etc. The publicity, this week, prior to the showing, has been a little better. But I have still not seen Vogel. He has put me off for a whole week. (Why?) There are 2 documentaries on the program with Mother, + Parker Tyler. Everyone here is documentary crazy. Experimental films are treated as something special, only to be sneaked in, in small doses. Vogel has a huge audience, strongly left (Trotskyite, I'm told); he has already talked 'ideological films' to me on the phone. He told me, too, there was no difference between a documentary + an experimental film, or shouldn't be. I exploded: is New York not interested in works of the imagination? Then when I talked to Parker Tyler, + asked him what he thought of Mother's Day, he replied by telling me what he thought an experimental film ought to be — at great theoretical length. So you can see

that, despite my intension of being nice & polite, I have gotten off on the wrong foot with these people. But they make me mad, with their patronizing manner.

I am the more vexed by all this because, thus far, I've not been able to find any other distribution sources; Vogel has the field. Kossoff at A.F. is, alas, out of town till the 14th. Yesterday Arthur Knight told me she might be interested; but she's only just beginning to take on a few Russian films. I shall surely see her as soon as she returns.

Now, at MMA: they have the Emmer-Gras films, but they're heavily booked. Impossible for April & May. Maybe summer. Fall would be better, but Ackermark said she'd have to know as soon as possible. There are a few other films they have: Mr Trull finds out, Object Lesson, Singing Earth, dance Night Mail ~~Sad Sleepers~~, etc. Knight told me Bouchard has a film on Miro; ~~also gave me~~ Joseph Cornell's address: they're might be some treats in his collection, & they can be rented.

Maybe you can plan a brilliant fall series. I'll find out more as time goes on. Thank God for Art in Cinema! I know how you felt when you were here: there is nothing aesthetically comparable in any way. I wish you could be here next Wed. I rather dread it at this point.

I saw "Day of Wrath" & "Eagle Has Two Heads". Both were wonderful! I'll write again soon.

Jimmy

AIR-MAIL

Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Divergence

~~diverted~~

N.Y.1 16 March

The Centaur Press, 1726 Baker Street, San Francisco 15, California

Dear Frank:

Thank you for the check, it is very generous, + you must have a cut for your share.

I have much much to report to you. But for now this is just to say that I shall be back the first of next week, + I'll want to see you as soon as is convenient. You might call late on Sunday, if I haven't reached you.

Now I go to see Roselind Krassy. My opinion of Cinema 16 has not altered.

Yours ever,

Jimmy

Huff and Stauffacher, correspondance

from S [SFMA] to H [NYC] dtd 11 Mar 49
envelope 15 Mar 49
handwritten, transcribed by Chuck Kleinhans, 1990 from Theodore Huff papers in George Eastman House archives

Dear Ted--

I've been away, left right after the 18th showing, but that was not the reason for my not writing sooner. Mainly it was because I didn't know exactly what to write, in view of the fact we didn't show The Stone Children as scheduled. I was embarrassed because of all the writing and mailing to get it here, and then not showing it.

If we are going to continue "Art In Cinema," we will have to get a non-involved group to act as a screening board; I don't want to take the rap for editing the programs anymore. I get it from all sides, all the time. Certainly I have no axe to grind, and certainly Art In Cinema doesn't set itself up as a judge of experimental films, as such. I have only tried to keep it on the general level that it originally started with, and the films that we try to show constitute a direction, a certain standard of attitude toward the film medium. A lot of the things we've shown have laid eggs, believe me. I get criticized severely for including them on Art In Cinema. I get criticized by the film makers themselves because their own work flopped on the screen--"it wasn't presented properly," etc. A case in point was "The Petrified Dog." It was not well liked. Peterson accused me of sabotage because the "sound wasn't loud enough." It flopped, and he resents me because I am available to resent. He forgets that he was in the projection booth himself, controlling the sound. "Mother's Day" was well liked here, and at Mills College. (I understand it was not liked in N.Y.) The fact that it was a local product may have had something to do with it. Its humor, in constrast to "Petrified Dog's" violent insultingly nasty contents may have had something to do with it. Personally, M.D. is not my idea of a film, but it seemed to me to have more than several levels of content and meaning and the story on the surface acted as a symbolic theme to what was really trying to be said. It was told pictorially, the burden of the communication was carried by the pictorial elements--symbols, if you wish--and not the acting. I am not defending "Mother's Day" because I was involved in photographing it. I am trying to point out why The Stone Children was not shown, and why "Mother's Day" was--a thing that you probably and violently disagree with.

It seems to me that when a film depends upon the acting of an individual in it (or group of individuals), rather than the camera, to convey the meaning, it is then an actor's film, not the camera's. It is a performance, and it must stand or fall on the performing--the acting. In this, the professionals can beat us every time. If we take a theme, or story, involving a protagonist who is followed through a series events of a kind such a murder, chase, sex--all the factors that are present in a majority of regulation Hollywood films, and if the camera is acting as a spectator to these happenings--showing the protagonists, and what takes place--then the hero of the piece has got to be damn convincing; no amount of cutting, montage, angles, etc. can help an unconvincing performance. The protagonist asks you to look at him, and follow him through his adventures and emotions. You can be very sure that the audience, then, will want a convincing act and will judge it according to the best standards of acting anywhere. But this is not the case in the kind of experimental films that Art In Cinema has tied to stress. Even in such focus-on-one-person's-face films as Deren's, the person is form moving; --they are the camera's invention and the camera's eloquence--or at least they try to be. You cannot say Deren tries to "act" I have yet to hear anyone discuss her acting. One doesn't look for acting here. It is not the important ingredient.

I want to repeat--I certainly have no axe to grind, and most certainly have tried to remain non-partisan, non-ideological and impersonal in putting on A. in C. You will, perhaps, disagree with what I have to say. Please discuss it with me. I may be wrong.

No one has any criticism of The Stone Children's camerawork. The cutting is superb. The movement is wonderful, and the people who did see it liked all of these qualities. But I felt, and they all felt that it was an actor's film, and the actor, quite unconvincing. In the absence of sound (or I should say, speech) time and again the player, or players, unconsciously resort to clichés of movement that one has seen in the most ordinary old-time silent pictures. It struck me that your other picture--The Uncomfortable Man had so much more punch, so much more dynamic, moving cinematic qualities. It was much more mature. It gripped the audience, and they followed the picture through with absorbtion--the very wild and quite wonderful end, with its documentary shots of New Year's Eve. The good qualities of the film were not the acting, but everything else, which was powerful enough to make the picture, to my mind, a real experiental film. But to concentrate "The Stone Children" on the protagonist's face, which must carry the film, and the emotion expressed being a kind of mute, surly antagonism throughout is not experimentaing with the film medium, to my mind--no matter what shots and what cutting is present also. I want you to discuss

this with me. It is what I think, and also what the few others who saw it more or less think. I kept the film for awhile in order to look at it again with other people because I was upset about the whole thing, and have wanted to do my level best to be fair.

Please do not feel resentful with me on this account but write me whether or not you feel my criticism valid. I've got no other interest except trying to see good experimental films put on the screen at the Museum, and I'm not going about this task with any sort of a chip on my shoulder. We'll pay you a rental. I feel terrible in view of your having to rush the print through, etc. and that is why it has taken me a delay to write you. It's a good film, but the acting was all too unconvincing. No one for a moment could believe that these things were actually happening to the hero. And that is what the film asks you to believe.

If this diatribe of mine seems excessivley unfair--please let me know what you thing. K

Most sincerely yours,
Frank Stauffacher
March 11/49

1160 words

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

March 23,1949

Ralph K. Potter
46 Green Village Road
Madison, New Jersey

Dear Mr. Potter,

Thank you for your order for a copy of "Art in Cinema" earlier this month, and for your interesting letter.

I did read your article on visual music some time ago in an issue of "Hollywood Quarterly" and, of course, found it extremely interesting. I will look forward to seeing your new article in the Society of Motion Picture Engineers' Journal. Since our own publication we have shown numerous other approaches to "visual" music, in the form of experimental films, other than those mentioned in that booklet. The tendancy, as in the works of the Whitney Brothers, and contrary to Oskar Fischinger's films - is to break away from exact rhythmical coordination and synchronization of the image and the sound. I must say that this appears to me to be far more a creative welding of sound and image than exact synchronization which can only reinforce the audible medium, or emphasise it visibly; it seems to me that the highest development of combining sound and image would be in the case of a composition where neither the sound nor the image were accompaniment to one or the other, but were each of importance to the other, harmonizing, one might say, or developing counterpoint, one to the other. The pros and cons of this question always abound, but in general I have found most interest in a truly creative approach to both sound and image simultaneously, since the rhythms of sound do not require a visual carbon-copy to make them any more emphatic to the senses, and vice-versa. For example, Eggeling's DIAGONALE SYMPHONIE stands complete as it is without sound. To emphasize its exact structure with a sound composition would be to overdo the original. To compose a parallel counterpoint, however, would be to orchestrate the original with an added instrument.

At any rate, I am making these remarks from what I have observed in audience reactions to our showings; I think the matter is an extremely interesting one, and would like to hear further from you at your leisure.

Most Sincerely yours, Frank Stauffacher

Frank Stauffacher

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

March 24, 1949

Barbara Reading
6104 29th Street
Washington, D.C.

Dear Miss Reading,

Thank you for your check and letter. In the matter of stills from avant-garde films - they are extremely difficult to find. The Museum of Modern Art in New York does have stills from a few of them, and they will make prints of them for a small fee. I don't know exactly which ones they do have, however. We have a rather comprehensive collection of stills here at this museum - a result of several years searching. But many of them are not accompanied by negatives, many of them were taken from the actual film frames, and it would involve some cost to duplicate them. Our collection has been assembled, initially, for incorporating in our "Art in Cinema" publication. It has grown considerably since then, and we use it for wall displays, etc. But in general, the obtaining of stills from obscure films is proportionately more difficult than the obtaining of the films themselves.

If I could be of any other further assistance please let me know.

Sincerely yours,

Frank Stauffacher

Frank Stauffacher

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY
IRIS BARRY, DIRECTOR

28 March 1949

Mr. Frank Stauffacher,
San Francisco Museum of Art,
San Francisco, Calif.

Dear Frank:

I'm sure that by this time James Broughton has returned and given you some inkling as to what is in the back of my mind. Let me put it as briefly as possible: I am very much of the opinion that experimental films could be used very well on television. There seem to be two main difficulties at this time: Most television program planners don't know that the films exist, or where to find them; and the odd running times of the various subjects create a technical difficulty for them. What I should like to do is round up a number of them, combine them with appropriate documentaries, and offer to the studios a "package" (how I loathe that word!) running just under an hour, with suitable spaces for their advertising plugs between the reels.

I have discussed this plan with Rosalind Kossoff of A-F Films; she thinks it feasible, and has offered me her cutting rooms to put a couple of these programs together, as well as any of her films that I might want to use. As you may know, the stations are not too anxious to play documentaries - afraid of factual material - so this plan would really work to help in two ways, getting documentaries seen and experimentals known.

I wonder now if you would sound out some of the people there in San Francisco to see what their reaction would be to this: if they want to make their films available, and what rates they feel would be fair. I do think that this is the right time for such an idea, and that it can be profitable. My own suggestion - certainly the thing that would be easiest for me - would be to have a single print on each subject that I could use on a percentage basis, fifty-fifty, since I would have the cost of preparing and marketing the program. I offer that as a suggestion, and would welcome the opinions of your friends out there.

The nature of this letter has probably already suggested to you the fact that I am just about to leave the Museum after all these years. Next week I go over to RKO to handle their 16mm distribution in the New York area. This plan that I have outlined is my way of keeping a hand in the kind of film that

interests me most, the kind of films that RKO doesn't make. It would, in short, be an after-hours affair, something that I should like to see develop.

One other thing I spoke about to Broughton, before he went to see Miss Kossoff, was the idea that San Francisco Museum should set itself up as the distributor of experimental films. I repeat the suggestion to you: It does seem a shame that the makers of the films can get so little out of them. I feel sure that starting a distribution agency on a cooperative basis between yourselves would result in far greater benefits for all concerned than this business of leasing prints to - well, Amos Vogel. Or for that matter to Rosalind Kossoff. I know Rosalind is fair, and will do the very best for your films that can be done. In fact, if your films are to be handled by an outside agency, I can think of none better, more honest or more fair. But with the name you have earned for the San Francisco Museum as a center for experimental work, I think you could well go into distribution. And I say this even at the possible expense of my own project. It is worth thinking about.

I see that this letter is getting as long as the ones we used to exchange two years ago. Will you write me when you get the chance and, since I'll not be here after April 1, better make it to my home address.

With kindest personal regards, I am,

Sincerely yours,

Arthur

Arthur Knight,
370 First Avenue, Apt. 3H,
New York 10, N. Y.

TELEPHONE: CIRCLE 7-2850
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A. F. FILMS, INC.
Les Actualites Francaises
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PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

March 30, 1949

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

I am deeply grateful to you for making it possible for me to have met James Broughton, and to undertake the distribution of MOTHER'S DAY.

It is my belief that there is a very special and I hope considerable audience in the United States who are interested in obtaining experimental films, and I am determined to dig out this audience beginning with Broughton's film. To say that I look forward to my findings is a great understatement.

Mr. Broughton said that he would refer to my attention other experimental films of high quality and interest. It is my hope to begin a listing of "workshop films". The more films offered of a given nature, the greater opportunity is given the film utilizer to plan programs with such films.

With many, many thanks.

Yours sincerely,

R Kossoff

Rosalind Kossoff
Director of A.F. Films, Inc.

RK/mf

April 2, 1949

Arthur Knight
370 First Avenue, Apt. 3H
New York 10, N.Y.

Dear Arthur,

It was a pleasure to hear from you again after all this time, and doubly so apropos the subject of your letter, as many of us here are beginning to take cognizance of television, which is just now starting to function in this area.

To jump right in: Your proposal, which Broughton had already mentioned, seems to me a really good one. I can speak for most of us around here who make experimental films by saying that we will cooperate with you as fully as possible. It would be an excellent outlet, as you mentioned. However, there are a couple of rather difficult problems. The main one, as I see it, is that with the exception of Broughton's film, and a short one that I made called ZIGZAG, none of the local experimental films have sound tracks; indeed, my little film could not really be shown commercially in any way since I re-recorded on the track some commercial recordings. This problem of sound, which actually amounts to far more expense than the rest of the cost of making a film, is a hard nut to crack. Up to this time it did not exist because the films could always be cued with recorded music when they were presented here. But now that certain little possibilities for their further distribution arise, the sound problem becomes a major issue. It is my personal opinion that this matter of the sound should be considered at the outset of making an experimental film because the track is an integral part of the medium. But in most cases the cost is prohibitive, naturally. Now, as to television, what could be done?

The second problem in connection with showing these films on television is that the majority of them were originally designed with the factor of color in view. It would be a gamble whether or not translation to black and white for a lot of them - particularly the abstractions - would work. What we could do is have black and white prints made for you. It would be much less expensive, and would reveal immediately their possibilities for television. I'm thinking that this problem of color is fairly great because just about three-quarters of local production is abstract, and thus color becomes an important part of their visual character.

With the exception of these two points, I'm sure we could all meet on a satisfactory agreement with you. Of course the problem of sound is going to be a big one -television or not. It is impossible to send a lot of recordings along with a film when it goes out for distribution (although we have done it). And if there is any possibility of a commercial outlet, well then, recordings are flatly out.

At any fate, I'll sound out others here on the general idea, and perhaps some solutions will appear. I'll write you further quite soon - as soon as there is something concrete to give you.

We are now seriously thinking of trying to distribute our work from the Museum under the Art in Cinema banner. It has been going on in a small way for some time - nothing organized, rather haphazardly. But it seems something more definite will have to be done. The big hitch is funds; that is, we'll need clerical help, etc. I carry Art in Cinema entirely myself now, and although series of programs occur only a few times a year, I never seem to be able to keep ahead of all the correspondence and inquiries that come in. I do this all in my spare time, and take no salary for it. Distributing would have to be done on a more organized basis, and that is what we shall have to work out. This will be done when Dr. Morley returns from Europe in a few months. In the meanwhile we will continue on, perhapseven issue a kind of catalogue of films available.

I have lately been making some prospective one and two minute shorts for television - advertising shorts. Television is just beginning in this region, as I said, and there are very few local producers of this sort of thing. The possibilities here are quite good in this field, although they are no doubt terribly over crowded in N.Y.

In regard to your proposed television programs a couple of questions come up in my mind: Would these hour programs be good for only one showing? How does the "life" of a television film compare with that of theatrical films as far as their possibilities for continued showing is concerned? If a sponsor bought such a program, would that restrict the films contained in so far as other outlets such as our own distribution to film societies, etc.? I am hopelessly ignorant of the television dealings.

Meanwhile, I'll see what I can do about having ppints made for you. It may be better to have you have them made in N.Y. at Guffanti since the prices here are higher. All of these films are so short, however, that a black and white print would cost each individual artist very little. It remains to be seen whether or not the color films would retain their meaning in B.&W. Also, let me know about the sound track problem.

It was a great surprise to learn of your leaving the Museum and going over to RKO.

You'll hear from me about the experimental films in a week or so.

Most sincerely yours,

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY
IRIS BARRY, DIRECTOR

April 29, 1949

Mr. Frank Stauffacher
San Francisco Mus eum of Art
San Francisco, California

Dear Mr. Stauffacher:

Thank you for your letter of April 12 - I should have answered it earlier, but more immediate bookings have preference.

The Italian art films will be available on September 23. GUERRERI is another one in the group but it is not listed in our catalogue - we just got 16mm prints of this.

MR. TRULL is available on September 30 and has been reserved for your use. We are herewith enclosing the usual contracts; please sign and return one copy at your earliest convenience.

I liked the film MOTHER'S DAY which you collaborated on; camera work was fine indeed.

Sincerely yours,

Margareta Akermark

Margareta Akermark
Circulation Director

370 First Avenue, Apt. 3H,
New York 10, N. Y.,
April 16, 1949.

Mr. Frank Stauffacher,
San Francisco Museum of Art,
San Francisco, Calif.

Dear Frank:

A brief and hasty acknowledgement of your long, generous letter of April 2. I can scarcely thank you enough for your expression of confidence in me. I only hope I can justify it. At this point, I have made an appointment for Wednesday with a Mr. Freeman of the American Broadcasting Company for an exploratory talk. I shall take up with him at that time the problems that you raise in your letter, although I think I know the answers fairly well already. Music, which is indeed a snaggy point today in television, would not seem to be too serious a question here: For films with original scores (yours and Broughton's), the question is simply do you have the music rights. If not - as you say you don't - why then just a listing of the commercial recordings that you used would do. We would have to check with the stations to see if those particular recordings have been cleared (the television studios do use quite a lot of recorded music to accompany their plays, I know). If not, I shall have to build a score as closely paralleling yours as possible from the music that has been cleared. And I think that is the answer right down the line: Send along the list of suggested musical accompaniments - not the records themselves - and we will try to match it.

Color is more important. One of the things I want to do with Mr. Freeman is to try to preview some of the color experimentals on a scanner. It is really unnecessary to have special black and white prints made up for this purpose: If the thing will go in television, a color print will do as well as a black and white (after all, you get precisely the same effect by making a black and white print from your Kodachrome master as you do by putting a color print through the scanner). I don't want any of you to go to the extra expense of making up special prints for this thing. Certainly not at this point, anyway. When we find which films can be used, then we might think of making up special black and white prints for television, to reduce print costs.

What I wish you would do is to start sending on to me copies of the films you think suitable so that I can start setting up sample programs. Send them marked to my attention, care of A.-F. Films, 1600 Broadway, New York 19. Incidentally, since Miss Kossoff is now becoming interested in the distribution of experimental films, this might be a way of killing two birds with one stone - or one shipment. I could show her the films for any of your people who are seeking a distributor for their pictures. I should explain that, although I am working on this out of the A.-F. office, this is an independent venture.

Finally, the "life" of a television film is not too bad. There are about fifty TV stations in operation now, each one a potential user - or let's say, one station in each key city, cutting the number about in half, for the present. That isn't too bad, and of course it isn't exclusive. What I dream of is having the whole experimental field stimulated by the fact the people see these pictures on television and want to see more or want to see them again. My sincerest thanks for your good letter, and I hope to hear from you soon again.

As ever,

Arthur

Petrified

May 2, 1949

Mr. Arthur Knight
370 First Ave., Apt. 3H
New York 10, N.Y.

Dear Arthur,

My apologies for slowing up this film arrangement of ours; it is a little complex getting a group of them all here at one time to send them off to you, but I have managed to gather a fair bunch as a starter, which I am sending off to you tomorrow. This group will contain:

1. SUITE NO. 2 by Hal McCormick. About 150', color, but should go well in black and white. Abstraction. No particular music suggested. I would suggest something like a Bach sonata with harpsichord, or perhaps good hot music; I leave it up to you.

2. IMPROVISATION NO. 1 by Jordan Belson. About 100', black and white. He prefers it without musical accompaniment. Abstraction.

3. DIME STORE by Dorsey Alexander. About 200', color. I have my doubts about parts of this tranlating successfully into black and white. Rather humorous camera-animation of common dime store objects arranged in rhythmical patterns, etc. It is very essential that the music for this be from Offenbach's "Gaite Parisienne", the gallop, the cancan music, etc., or something very like this.

4. LIFE AND DEATH OF A SPHERE by Dorsey Alexander. About 145', Black and white. A strange cinematic abstraction resembling somewhat the line of Paul Klee. Black line on white ground, which may not be too hot for tv. Some kind of modern piano composition, preferably something by Poulenc.

5. IMPROVISATION by Dorsey Alexander. The same character as above.

6. PROEM by Leonard Tregillus and Ralph Luce. About 450', color, but will be okay in black and white. Has a sound track of standard recorded music, but I cannot get ahold of Tregillus to learn the names of the selections. This is a very clever thing utilizing animated modeling clay, the subject being figures on a chess board.

7. COLOR by Martin Metal. About 400', color, and entirely abstract; made as a class project at the Institute of Design, Chicago. Mr. Metal is here in S.F. now, and informs me that this was already shown once in Chicago on tv, and in spite of its dependence on color for separation, did come off quite well. No particular music.

This will be the contents of the present group I will send tomorrow. As you can see, taken all in one group like that, they are top-heavy with

abstraction. In addition, I might add a warning not to be distressed at a number of technical crudities and un-professional oddities, such as terribly short title footage, numerous splices, scratched film, and that odd, unreadable tribute at the beginning of DIME STORE, which must not be projected because of its naivete. These are, in a sense, primitives, and must have special kind of attitude given them. I do not think they would be suitable, in general, for Miss Kossoff, although PROEM might possibly be of interest for distribution.

Sidney Peterson's films: THE POTTED PSALM, THE CAGE, THE PETREFIED DOG, and two dance films in color, each with original sounds on the track - HORROR DREAM, and CLINIC FOR STUMBLE are under contract with Amos Vogel. I think you might be interested in these last two. I'm sure Vogel would make some arrangement with you for your possible using them on tv. As far as Peterson is concerned, it is okay. This goes as well for Sara Arledge's dance film INTROSPECTION.

My own film, ZIGZAG, is at present in Chicago with Sibyl Moholy-Nagy who is planning to use it with a showing of MOTHER'S DAY at the University there. I have asked her to send it on to you when she is finished. It is about 325', color, and has a sound track of Stravinsky's "Ebony Concerto". It is entirely a composition of neon lights against black, and cut rhythmically to fit the sound track. Because of this peculiar condition of being chromatic spots of color against solid black, I doubt very much that it will hold up at all in black and white, but we shall see.

I would again like to say that none of these have the completeness that Broughton's MOTHER'S DAY has. That was a much larger effort, and the creative problem was more profound, and there was a definite attempt to make it a finished work, not an experimental film. But all of these others are <u>most</u> experimental. The technical end was more or less subordinate to the idea, which idea, in most cases, is an abstract one. Of course,I will be very interested in knowing whether any of them will besuitable for your proposed program. It seems to me that such work as PROEM - at least in subject - would be better suited than the others. And this is not a complete list. There are other films, but for one reason or another I can't assemble them at this moment.

Hope you have luck with some of these. I'll send on others as I get them.

As ever,

2700 Bulldog Ave #47
May 15 '49.

San Francisco Museum of Art
San Francisco Calif.

Gentlemen:

May I learn from you the whereabouts of a film entitled "Underground Printer" performed by John Bovingdon and which was shown during 1947 in a series on experimental films.

I shall appreciate knowing where the copy is which you used.

Sincerely
John Bovingdon

Amos Vogel
Executive Secretary

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May 17th, 1949

Dear Frank,

it's unfortunate that pressure of work prevents both you and me from writing more often; it would no doubt ~~xxfxxx~~ benefit us both if we exchanged experiences more often and told each other of new films. I will therefore write you in detail as soon as our next performance (tomorrow) is over and I've waded thru my backlog of work.

In the meantime, would you send me your ZIGZAG so that we can decide as to its possible inclusion into one of our Fall programs?

Can you also send me whatever new programs you have, if any?

Very sincerely,

Amos

How did you like the enclosed clipping? The reference to "synthetic sound" is our McLaren program -- It clearly indicates the intellectual atmosphere prevailing at the 'Daily Worker' --

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ROBERT BRUCE ROGERS, DIRECTOR

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THE GARRET ~~GALLERY~~
47 EAST 12TH STREET
NEW YORK 3, N. Y.

~~A SATURDAY AFTERNOON GALLERY — A WEEK DAY EVENING ART CLASS~~

23 May, 1949

Mr. Frank Stauffacher
Art in Cinema Society
San Francisco Museum of Art
San Francisco, Calif.

Dear Mr. Stauffacher —

I am writing on suggestion of Miss Ackermark (AKERMARK) of Museum of Modern Art Film Library here, and also "on my own" due to direct interest in excellent booklet "Art in Cinema".

As both a maker of "experimental" film, and now, as a very small scale exhibitor of same — I request that you place my name on full mailing list and send me immediately any and all information conveniently at hand at present time — from both the film-makers and the private exhibitors standpoint.

My equipment consists essentially of new Bell and Howell 179-K projector (Filmosound) (and Bolex H16 camera on production end).

Briefly, the organization consists of a Tuesday evening art class limited strictly to a maximum of six persons under private individual art

instruction and three more persons to see the films only on two Tuesday evenings per month within ~~in~~ the half-hour or hour preceding the art class. Beside the maximum of six art pupils, it is planned to accept a maximum of ten "film members" making a total, eventually, of not more and usually less than sixteen persons. If feasible, a film evening only, on one Monday per month with the same maximum attendance, is planned. All attendance is on a membership only or occasional complimentary basis.

To date, the National Film Board of Canada (see card enclosed.) is permitting me gratis screenings of the N. McClaren films and all others in their library, and I am renting all short "avant-garde" and other Museum of Modern Art Library films. "Cinema 16" is currently renting me a pair of the Whitney Bros. films and Miss Akerman suggests I contact you also re these films, to give, possibly, a better proportion of the fee direct to the film-makers.

—o—

I am currently producing two 8-minute films: "Keyboard" and "Why Abstract?" — to complete in late Summer.

Please count on any co-operation I can give from here and am of course interested in any or all information or help you can give or suggest. Do you have Fischinger films or contact? Others?

Cordially, Robert B. Rogers

The City College
CONVENT AVENUE AND 139TH STREET
NEW YORK 31, N. Y.

THE INSTITUTE OF FILM TECHNIQUES
OFFICE OF THE DIRECTOR

May. 27.

Dear Frank; still in the midst of violent struggle for my new film (Minotaur) I have not forgotten (am not allowed to!) the going on with „Dreams.." – It runs now in Holland + England and shall start running in U.S in the fall. How is it with San Francisco. I have definitely refused to give it to Rosener again and

it would be free for San Francisco + the rest if you are still interested + willing to handle it there. — Please let me know.

How is it to be married (to such a Greek girl)? How are you doing in films? Why be you come over here when (yes „when"?!) I start shooting Minotaur?

All my love to Jane wife + to you + best to all Jens nice people there especially to Jens brother. Jens Hans.

134 East 60th St
N.Y. 22 N.Y.

370 First Avenue,
New York 10, N. Y.,
May 30, 1949.

Mr. Frank Stauffacher,
San Francisco Museum of Art,
San Francisco, Calif.

Dear Frank:

Forgive me for this delay in acknowledging receipt of the films you so kindly forwarded. As I indicated, this whole project has to be carried on as an after-hours affair, and I have been hurrying through an article for THEATRE ARTS for a June 1 deadline. I have looked at the films now though (with Francis Lee and Lewis Jacobs, both of whom are very enthusiastic about the idea), and following the music recommendations you made. Actually, I looked at them twice, once without the music and once with. The difference is significant, and especially in DIME STORE, which I liked very much. PROEM, of course, is the prize, and Rosalind Kossoff has asked me to find out if Tregillus and Luce are interested in distribution. She would very much like to handle it if they are... Martin Metal's COLOR I liked considerably less - it seemed to rely completely on adventitious effects which only occasionally came off... The same is somewhat true of your own ZIG ZAG, but there I felt you had greater control of the effects and the thing was brought off a lot better. It is also held together very nicely by the score. For the Metal film, incidentally, I used the second movement of Alban Berg's Lyric Suite which matches the feeling of the film but doesn't help it any.

But the real test comes this week. I have arranged a "scanning" date with a man from WJZ-TV to see which of them can actually be used on television. As soon as I have ascertained that, I shall send the rejects on back immediately so as not to deprive their owners of their use. I might add that this station is very interested in the project and - while it is by no means settled - indicated that if I could get together 13 half-hour "packages" they would create a half-hour evening spot for them. It would really make a wonderful send-off for the series.

As to progress, I have contacted Curtis Harrington for the Creative Film Associates series (no answer yet), Francis Lee will let me use his pictures, and I am trying to work out something with Amos Vogel that will make it possible for me to have access to the pictures that he has acquired rights to. If all goes well, I expect we can have the series all ready for Fall.

And now to your questions: MR. TRULL FINDS OUT was made by Joseph Krumgold and Henwar Rodakiewicz as a sort of sales promotion film for their Film Associates back around 1940. It is a fantasy about a man who thinks he is dead and so begins enjoying life. Incompletely conceived, it is difficult to follow points of view, difficult to discern what is fact and what is fantasy. But it does have the advantage of professional 35mm production and an entrancing Gian-Carlo Menotti score... EARTH never got to the Film Library. Miss Barry saw the dupe job in France last year and decided the quality was too poor... For films, have you thought of using one of those "Early Films of Record" reels? After all, at that time all pictures were experimental. I recommend either FIRST PROGRAMS or EARLY EDISON SHORTS. Also March

of Time's excellent 16mm survey of MUSIC IN AMERICA (far better than their theatrical version). And did you use L'AMITIE NOIRE and GITANS D'ESPAGNE? Both are awfully good. I don't know of anything else new that the Museum has put out on 16. I did see this past week Philip Stapp's new PICTURE IN YOUR MIND, the successor to BOUNDARY LINES. I don't think it is at all as successful as the earlier film - too tight, too preachy - but still it is a worthy addition to what might be called the applied experimental arts... And I understand that MICHAEL ANGELO is being prepared for 16mm distribution. You might want to contact Bob Snyder of Film Program Services for more information on that.

Enough for now. I thank you again for the films you sent. I hope you will continue to send more, and I repeat I shall return those that I can't use at the earliest possible moment. Advise me if you will on what follow-through would be best on PROEM and Miss Kossoff - and again, my warmest regards to you.

Sincerely,

Arthur

DEUXIÈME

FESTIVAL MONDIAL DU FILM ET DES BEAUX-ARTS DE BELGIQUE

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KNOKKE - LE ZOUTE : du 18 juin au 10 juillet 1949

Brussels, May 31st. 1949.

Mr. Frank Stauffacher
San Francisco Museum (Civic Center)
SAN FRANCISCO - California
U.S.A.

Dear Sir,

We have your address from Mrs. Sarn Katryn Arledge who referred us to you for the following matter.

As Belgium is organizin a Second World Festival for Film and Fine Arts, including a Festival for the Experimental Film, we were trying to complete a list of American experimental film makers. We therefore sent a list to Mrs. Arledge.

We are sending you the same list enclosed and apologize for the trouble we may cause by asking you to complete it.

We would also like to be informed by you if you have any experimental films which might enter our programme and if you would agree to lend them to us for the duration of the Festival if so would you kindly forward them to "GONDRAND BROTHERS" 33 Broadway N.Y.6. N.Y. as soon as possible as the time left is very short.

With our anticipative thanks we remain,

Yours sincerely,

Jacques LEDOUX.
Cultural Attaché.

2622 Lakeview Avenue Chicago 14
June 3, 1949

Dear Frank:

I should apologize for not having written to you earlier about the experience of showing "Zigzag", "Mother's Day" and the five Whitney films to the students at Bradley University and at the University College. But unfortunately the showing ended the "normal" school sessions and was followed by the usual avalanche of quizzes, tests, examinations, "averaging of grades" which plague and to a great extent annul our educational system.

In my particular case all this coiincides with packing up my enormous household and finishing the preparations for the Moholy biography and attending an unending stream of farewell invitations.

The three films were also seen by a group of Institute of Design teachers at a party at Arthur Siegels house. The reaction to the three films was - I feel - very significant for the general psychological climate of our generation. "Mother's Day" was completely rejected by a mature or sophisticated group. Everyone, even among these very critical people from the Institute of Design and the University College, praised the photography, and - most particularly - the "angels" and vistas of the camera. But the concensus was that this camera art had been wasted on a tiresomely repetitive and unamusing script. Please be sure not to mention this to James, but I thought that criticism is only valid if it reports the honest facts. One very bright photographer among my students at the university college remarked after "Mother's Day":"Why don't they cut out the titles and the story and just run the pictures?" - BUT the undergraduates at Bradley U. LOVED the film; in fact, they ~~XXXgXXgXXXXXXXXXXX~~ loved it so much that I had to repeat the showing for the engineering and humanities undergrads because they had been told how wonderfully amusing it was. They had NO comments on the photography but are obviously so steeped in the psychological climate of the film that they responded in a literary manner. -

"ZIGZAG" was an unqualified success at all showings. I got a kick out of Arthur Siegel, retiring head of the Institute of Design photo workshop. He had for years planned to do such a film but being who he is always talked about it and never did anything. He almost turned white when he saw the film, and then said in a sort of self-apology that "a rich guy can just go ahead and do such a film". When I told him how far you are from being "a rich guy" he became rather mute, and finally said:"But he did a beautiful job". The coordination of sound and image-rhythm which had impressed me most was noticed only by the most advanced group but they enjoyed it as much as I did.

The Whitney films fascinated me, and I thought incessantly how Moholy would have enjoyed their work. But only the graduate class and

the Institute of Design teachers had a real relationship to this work. It was obviously totally over the heads of the undergraduates.

I was very disappointed that both publishing offices refused to mimeograph programs because the showings coiincided with the printings of hundreds of test sheets. But I read the introductions from your "Art in Cinema" volume and from material James had sent to me. I hope you received the two $ 10. - checks by now. The rental fees for the Whitneys and for Broughton were mailed to them directly.

I guess we shall arrive in San Francisco around June 25 or 26 and I am very much looking forward to seeing you and Bobby again and to introduce Hattula and Buschi to both of you.

Until then with my warmest regards and thanks for your splendid cooperation in making the film programs possible, I am
yours

Sibyl

June 5, 1949

Mr Robert Bruce Rogers
47 East 12th St.
New York 3, N.Y.

Dear Mr. Rogers,

Thank you for your letter and items enclosed. With this reply I am sending you some circulars from our past series. These Art in Cinema programs take place roughly twice a year - whenever enough material is assembled to warrant a series. A new series is being planned for September and October of this year.

As to information about local experimental film makers, I refer you to a fairly good,if capricious, article that appeared in Feb.(or it might have been Jan.) 1948 U.S.Camera magazine. Also, the article by Lewis Jacobs in the Fall 1948 issue of Hollywood Quarterly entitled "Experimental films in the U.S." - part two.

Local production is spasmodic, but of a rather intense quality, bearing almost the characteristics of a "movement". I say spasmodical because few of us can devote full time to it, and expense is high. James Broughton's film MOTHER'S DAY, now being distributed by A.F.Films, 1600 Broadway, N.Y., is perhaps the most finished local product. With the exception of this, and Sidney Peterson's films which are handled by Vogel of Cinema 16, most all other work is abstract and short. At the present time I have sent Arthur Knight, late of the Museum of Modern Art Film Library, and now of RKO in N.Y., practically everything we have here locally - for a series of programs he intends putting together.

From the standpoint of audience, the Art in Cinema series have snowballed into having an amazingly gratifying audience of followers. All in all, the various series have made a great deal of money, every bit of which has gone back to the film makers, into the publication of the catalogue, and the purchase of two B & H arc projectors last year.

I do not have any of Mr. Fischinger's films here. It is quite possible that he may rent them to you. His address is 1010 Hammond St., Los Angeles. However, knowing him, he is exceedingly difficult at times, and does not seem to make a point of distributing them himself. But write him, mentioning me, if you like.

I'd be very interested in hearing more about your own work for possible inclusion on our Fall series. If you are interested in renting some of our local productions, I can send you more descriptive detail.

Most sincerely yours, and many thanks ,

Frank Stauffacher

Amos Vogel
Executive Secretary

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June 7,1949

Dear Frank,

Arthur Knight has asked me to collaborate with him on a project for television presentations of experimental films, and quite apart from our own projects for video that we are working on, I thought it would be fine indeed to "pool our resources".

In the course of working with him on this project, he showed me the films you had sent him,including Alexander's films,McCormick's,Belson's, Metal's,Tregillus' and your own. I had been unaware that these films ~~had been~~ were in New York.

The work being done by the circle of independent experimenters in the West is really quite impressive and very heartening. There is no doubt that your showings have helped to create a continuity of creative effort that can only redound to the benefit of the entire experimental film production field. Similar beginnings are noticeable in the East and we are approaching the day when there should exist closer national coordination in our exhibition, distribution and information-exchange activities.

Of course, we should like to present most of the films you sent to Arthur, probably in the Fall of this year(we have no showings during the summer). In this respect you could assist me by 1)sending me Hal McCormick's address so I can write him directly concerning SUITE No.2; 2) urging Martin Metal to answer my letters which have remained unanswered so far(is this his correct address: Art Department,City College of San Francisco, Ocean and Phelan Avenues ?; 3)sending me rental rates, descriptive material for program notes and press releases on your ZIG ZAG which I found to be an often amusing and always interesting striking out in new directions (I enjoyed the "abstract" quality of the film..)

Our experimental film catalog is now at the printers and what with printing delays,etc,should be available within the next few weeks.Of course,I'll send it immediately. We have quite an impressive selection of contemporary experimental films,as you'll be able to see. Incidentally, I am already beginning work on a supplement, as many additional films have been acquired. What is the status of your ZIG ZAG? In view of its quality, I should be very pleased to distribute it for you. Let me know if you are interested and I can send you further details as to procedure.

Among others,we acquired POEM 8 by Etting,which is by far his best

59 park avenue, new york 16, n. y. • mu 9-7288 mu 7-6770

film(Between you andme, I cannot blame your audience for laughing about ORAMUNDE). I dont know if you have seen POEM 8-if not,you should;its's one of the earliest uses of the "subjective camera" and although it was done around 1930,it has retained a certain poetic vitality and verve which make it quite an unusual film. It even has a certain amount of "story", a rarity in these days of the"enlightened"experimental film...

I should also mention Willard Maas' GEOGRAPHY OF THE BODY,which we now have. This is quite famous andyou may know it;George Barker wrote an interesting poetic commentary. It's an "analogical pilgrimage ,discovering the splendor and horror(?)of the human body".. inspite of some limitations, I consider it one of the significant American esperimtal films.

aIn addition,we have some other new films,such as Hugo Lateltin's COLOR DESIGNS NO.1,a film very similar in conception and execution to Jim Davis' Light Reflections, although done entirely independently and by ~~using~~ different techniques.

Our second full season is now over,but the amount of work does not subside. Nevertheless,one should not complain,given the amazing growth and progress that the project has made during the last year. We more than doubled our membership and have become a real factor in the cultural life of the city.

It was unfortunate that of all the successful shows we had here,with all their attendant enthusiasm, that Broughton had to attend the one show at which we had some difficulties. Parker Tyler,usually an excellent speaker, 1)was terribly hampered by the fact that the microphones didnt work properly forcing him to speak very closely ~~ir~~to them,and practically "paralyzing" him 2) presented a paper (in his customary prose style-sic)instead of a speech-I'm sure you know what I mean 3)believe it or notmthere was some "political" opposition to him in the audience- people who prefer DW to PR. Brougton witnessed the rudeness of some,but could not see the great number of letters that began descending on us after the show,all by members who profusely apologized to Tyler for their fellow-members,~~xxxxxxxx~~
~~xxxxxxx

HOTEL VAN RENSSELAER
A KNOTT HOTEL
ELEVENTH STREET NEAR FIFTH AVENUE
NEW YORK 3, N.Y.

June 20, 1949

Dear Stauffacher:

On Feburary 15, I sent you a film (The Stone Children). This is over four months ago and there has been no sign ~~it~~ of its return! The railway strike was over months ago. Your conduct in this matter I find not only inexcusable, but incredible! Especially with a film you did not consider worth showing.

It is within your rights not to show a film if it is not up to your "standard". I'm sorry we lacked the cinematic variety of "Meditation on Violence", the professional finish of "Fragment of Seeking", and the slick photography and nasty little decadent "touches" of "The Potted Psalm", "The Cage", etc.

You don't have to bother about the rental money although a ~~new~~ print was made for the "showing" and it cost $6 to send it. All I want is the film returned -- and quickly, by air!

— Theodore Huff

★ BUY MORE WAR BONDS ★

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

CIVIC CENTER • SAN FRANCISCO • CALIFORNIA • HEMLOCK 2040 • GRACE L. McCANN MORLEY, DIRECTOR

June 29,1949

Theodore Huff
Hotel Van Rensselaer
11th St. near Fifth Ave.
New York 3, N.Y.

Rental for 1 film
THE STONE CHILDREN
for Art in Cinema, Feb.11th.....$15.00

Pd. 6-30-49
CK. 642.

June 29,1949

Rosalind Kossoff
A.F.Films, Inc.
1600 Broadway, New York 19,

Dear Miss Kossoff,

A brief and hasty note to once again come back to that vague booking for LE ROSE ET LA RESEDA that I did not make back in Feburary. We are beginning to prepare a new group of showings to take plawe Sept. 23, through Oct. 14, four Friday nights. I'd very much like to book that film now for the date of Friday, Sept. 30. I do hope it is not too late. However, if that particular date is unsuitable, it could be shifted to any of the other four. I hope there's still time.

Leonard Tregillus and Ralph Luce are happy to know that both Arthur Knight and you liked their PROEM. In the event that you are interested further in it, here is Tregillus's address: 2616 A Parker St., Berkeley 4, Calif.

You have had a chance, no doubt, to see the other things that were included in that package to Arthur. In general, they are probably not quite suitable for one reason or another, for commercial distribution. However there seems to be quite a bit of production hereabouts at the present time that is trying to aim at a more finished product, and perhaps you will then be more interested. I do think you are taking a tremendously important step in stmating to distribute this kind of film - and a much needed step, too.

With kindest regards,

sincerely,

Frank Stauffacher

June 29, 1949

Dear John,

I'm sorry your film has been waiting here so long. I held it for that Marin College showing, which was postponed and postponed by them, until now I am sending it back and if they want it, they can contact you directly. This Marin College thing was organized by one of their campus politicians, and for a few showings, went off quite successfully. Perhaps they ran out of money. I do hope it did not cause you any inconvenience to have been missing them so long.

Sibyl Moholy-Nagy has no doubt written to you about how impressed everyone was with them in Chicago.

There is another Art in Cinema program planned for end of Sept. and into October of this year. Please let me know if you would have your new film ready for showing around that time.

Best to you and Jim,

Sincerely,

June 29,1949

Margereta Akermark
The Museum of Modern Art Film Library
11 W.53rd Street
New York 19, N.Y.

Dear Miss Akermark,

Thanks for your letter and contract sent the first of May; I'm sorry I did not sign and return same immediately, but I kept trying to make up my mind for a couple of additional films. So if at all possible I would like to add these: SONG OF CEYLON on the 23rd of Sept., and DESTINY (Fritz Lang) on the 7th of Oct. If these dates are not convenient, they can alternate to either the 30th Sept., or the 14th Oct., or if they are not available at all, then....we just won't have them! I'm hoping to get Fritz Lang up here to give a talk on the night of showing DESTINY, but that will depend on whether I can get it.

Thanks again.

Sincerely yours,

Frank Stauffacher

ROBERT BRUCE ROGERS, DIRECTOR

"VISUAL MUSIC"
FILM PRODUCTIONS

PHONE: GR. 7-4962 (5-6 P.M.)

Film and Art Group

THE GARRET ~~GALLERY~~

47 EAST 12TH STREET
NEW YORK 3, N. Y.

Tuesday

~~A SATURDAY AFTERNOON GALLERY~~ – A ~~WEEK DAY~~ EVENING ART CLASS

30 June, 1949

Dear Mr. Stauffacher –

Thank you for prompt and full response. all items looked into – and appreciated. The enclosures sent you are now out-dated in flexible growth or set-up.

It was pleasant to see (at least something) of what you all look like out there in the U.S. Camera article. I am of course long since in touch with ~~H~~ Vogel, but get impression he is thinking a little more toward business and competition than quality and co-ordination as earlier. Don't know Arthur Knight. Have pleasant association ~~th~~ with Film Board of Canada and Mus. Mod. Art.

Your letter seems to apologize for the "short" art work. I think we need not feel this way about non-plot or non-literary work. My feeling is that a visual-art work can range quite comfortably in the 1 to 10 minute areas. In fact, the strictly art use, for me, makes 10 minutes enough for a complete opus – speaking very generally of course and pivoting in this regard on visual rather than psychological or other inclusion.

In this connection, and in response to your query— I now have two of my own ready with two more coming up before mid-August. "Keyboard" a 100 foot color study surveying first portion of expressive tools (silent) is now exhibitable. Two or three distinctive factors include those that (1.) it is made in one pre-edited (uncut) length (sic!) regarding the film as an entity as inviolable as a canvas or etching plate and (2.) that it relies on purely "plastic" (pictorial) "movement" as distinct from any "natural" movement either of subject or camera.

"Keyboard" also introduces, very briefly, a little invention which I call the "Unit Composer" and which may move us a little further in the direction of visual instruments "instrumental" comparable to or in the sense of musical instruments - scaled, keyed, controllable. (Am not bragging — just trying to give you a rough idea in event you wish to show it out there.

Please, by all means, do let me have rental details, etc. on anything you all have produced or available out there. Will be booking far ahead for continuous (three a month) screenings here for groups of 15 people eventually. Screenings will go on schedule even if there are only two or three members. 15 is simply the limit for the ample and

undisturbed comfort I am insisting on. I am at present actually finding a little difficulty in spreading the word widely enough, without advertizing, to get any steady members. It takes a while, and may be a bit seasonal.

Thanks again, and do by all means keep me fully posted in any convenient ways.

Cordially,

Robert Rogers

* N.B. To be precise re your query —
By September or late August, works of mine available will be

1.) "Keyboard" (Part One) complete in itself. 100 ft (Silent)
2.) "Keyboard" (Part Two) " " " but 100 ft (Silent)
so organized as to splice in with Part One.
3.) ~~"Why "Abstract?~~ "Why "abstract"?"
(An introduction to cineplastic appreciation and to the abstract idea. Traces breakdown of a "natural" landscape into abstract expressive essences — introduces a theme and "plays" (develops) this theme on the Unit Composer as a "visual piano".) (Silent) 100 ft.

The above three are definite. Two others which may be complete by the Fall are: "Keyboard" Part Three, and a a hand-worked piece on 16 mm "leader" film (without camera) untitled as yet.

* It would be advisable
to let me know as soon as possible
whether these are of interest to yarn
Fall series, since these are a fresh product
for me and will need probably to hold original
here, etc. when not clearly scheduled. Rental open
and flexible for time being.

You are invited to attend a sample Film or Art Session at The Garret without fee.

Since membership is limited and the schedule changed - please phone GR 7-4962 (forenoon or 5-6pm) for appointment or information.

Cordially,

Robert B. Rogers

47 E 12

The GARRET FILM AND ART GROUP offers creative study, lectures and unusual films on a non-profit basis. Sample evening by appointment or membership only, door being closed during all sessions.

ART ~~& FILMS~~: Each Tuesday, 7:15 to 10:30.
FILMS: Second Monday in month 8 pm, and Second and Fourth Tuesdays 7:15 pm.

Types of membership and monthly dues ---

		Month:
A. Art with all films and lectures	$~~25~~	22
B. Art and Tuesday films (all Tuesdays)	$20	
C. All films (three or more monthly)...	$X	— 3
D. Monday films only (once monthly)....	$X	— 2
E. Tuesday films only (twice monthly)..	$X	— 2

(For Couple: Add $1 to C, D or E, as above)

ROBERT BRUCE ROGERS, director,
47 E 12 St. GR 7-4962 (5-6pm)

X Year: #10 X Half Year: #7 X Quarter: #4

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY
IRIS BARRY, DIRECTOR

July 5, 1949

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Mr. Stauffacher:

Thank you for your letter of June 29, enclosing the signed contract. SONG OF CEYLON will be available on September 23 but due to previous bookings a 16mm print of DESTINY will not be available until the end of October. Do you have any other open dates, or any other suggestions? We will hold off on SONG OF CEYLON until we hear from you.

Sincerely yours,

Margareta Akermark
Circulation Director

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.
Les Actualites Francaises
1600 BROADWAY - NEW YORK 19, N. Y.
PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

July 6, 1949

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Mr. Stauffacher:

Very many thanks for your letter of June 29, and I am glad to confirm that LA ROSE ET LE RESEDA will be dispatched to you in time for your playdate on Friday, September 30.

It was most thoughtful of you to give me the address of Leonard Tregillus and Ralph Luce. I shall certainly write to them immediately, and hope it will be possible for us to distribute PROEM.

I have seen the other films which were included in Arthur Knight's package and you are quite right in stating that "In general, they are probably not quite suitable for one reason or another for commercial distribution". However, I am terribly interested in acquiring more experimental films for distribution, and believe you will agree with me that it is imperative to start off with at least four or five such films. A user finds himself stymied if he is interested enough to program such a series and finds only a few to select from. Therefore, your consideration and support in calling to my attention films of that nature will be of infinite help.

Again, very many thanks.

Yours sincerely,

R Kossoff

Rosalind Kossoff
Director of A.F. Films, Inc.

RK/mf

July 14, 1949

Dear Frank,

How goes the film activities in San Francisco? I havn't heard from you in so long ,I am beginning to feel that I am foregotten. I regret very much that I have not been able to show any films of late but, I just could not continue to go on loosing money. You at least have had the Museum back of you , to underwrite your activities. I wish I could find someone down here. Everyone seems to want to see the films but no- one seems to want to pay the bill. I hope to have a few experimental film showings this fall. I am now programming all the films shown at Art Center and we hope to have a few experimental film programs , of recent material, this fall. At present we are showing the development in the twenties and early thirties , in both experimentals and documentary. What is the rental on "Mother's Day" and how long is it. That is one of the films I hope to show this fall. Can you supply me with stills from this films, and also of any others where you can speak personally to the film makers. Have you ever shown the films made by LeRoy Robbins and Roger Barlow. They are really very good. One is a satire on Surreal filmers, called "Even As You and I" , the other is "Give Us This Day" which deals with the depression of the early thirties. If you want to get in touch with them let me know. Can you supply the addresses for these experimental workers so I can contact them in regards to their works.

Brazen Horseman-
Dime Store- Dorsey Alexander
Motion- Henry Hird

Please bring me up to date on your activities for this fall, and I would like to hear of any new experimental works which you have heard about. Curtis Harrington has about finished a very good film called "Picinic" based on incest. Likewise Elwood Decker is doing new and exciting things with lights and mobiles. Have you heard of the exciting film about light called "Highlights and Shadows", produced by Eastman Kodak Co. under the direction of James Sibley Watson. Only about half of it would be good to show but it might be something you could use. Also have you heard of the films made by the Moody Institute under the direction of Dr. Moon. He is working at present on a color film about Bats and their flight by Radar, which they create themselves.

You , no doubt, know of the newer films by Norman McLaren, with the National Film Board of Canada, such as- Hoppity Pop, Loops, Dots, Boogie Doodle, and Automatic Drawing and Synthetic Sound Experiments. You also know about The Stone Children, by Theodore Huff and Kent Munson and Uncomfortable Man-by-sam people. Weegee's New York is worth showing also. La Rose et La Reseda is quite good. Have you seen or shown Gregory Markapoulis films, Psyche, Charmides, & Lyssis. He has a new film which he is editing now. The Emmer and Gras films , of course are now available from the Museum Of Modern Art Film Lib.

Arthur Knight is no longer with the Museu m , but is now associated with RKO in the 16mm. division. Let me hear from you and also let me know if I could have a preview of "Mother's Day" and any others that you could get for me. I need stills from the newer films to enlarge upon my collection dealing with experimental films.

Yours most sincerely,

Paul

Paul Ballard, Dir.

Ballard Film Society
2036 Glencoe Way,
Hollywood 28, Calif.

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ROBERT BRUCE ROGERS

47 EAST 12TH STREET

NEW YORK 3, N. Y.

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GARRET FILM and

ART GROUP

1949

Fees are due in advance on third Tuesday of each month. Membership subject to cancellation by pro-rata refund at Director's discretion.

The GARRET FILM AND ART GROUP offers creative study, lectures and unusual films on a non-profit basis. Sample evening by appointment or membership only, door being closed during all sessions.

ART & FILMS: Each Tuesday, 7:15 to 10:30.
FILMS: Second Monday in month 8 pm, and Second and Fourth Tuesdays 7:15 pm.

Types of membership and monthly dues ---

A. Art with all films and lectures	$25
B. Art and Tuesday films (all Tuesdays)	$20
C. All films (three or more monthly)...	$5
D. Monday films only (once monthly)....	$3
E. Tuesday films only (twice monthly)..	$2

(For Couple: Add $1 to C, D or E, as above)

ROBERT BRUCE ROGERS, director,
47 E 12 St. GR 7-4962 (5-6pm)

Rogers
47 E. 12 St.
N.Y.3

NEW YORK, N.Y.
MAY 31
1949

UNITED STATES POSTAGE
3 CENTS 3

Mr. Frank Stauffacher
Art in Cinema Society
San Francisco Museum of Art
San Francisco, Calif.

July 15,1949

Dear Amos,

Sorry for such a long delay in answering you. It was because I've been away from film-showing matters for quite awhile. But now that the Fall is approaching, I'm back at it again, trying to arrange a new series -- and answer letters by now criminally overdue. To get immediately to your questions, I'll answer them in order: Hal McCormick's address is 2074 17th Ave., S.F. 16. He spends most of his time over the University of Cal. and I do not see him very often. Martin Metal gave me your letter to him, and asked me to answer for him. He says that you may use COLOR whenever you wish on your Fall program. As for distributing it, you can do so, the only hitch at this time being that he does not have enough money to make another print, and besides, the original of this film is in the possession of The Institute of Design, Chicago, who financed the making of it when he was a member of their faculty. He has since broken relationship with them, and so only has this one print. That brings up the question of who actually has the rights to it. He feels sure they would not react, although you could possibly get direct response from them. Try writing them. If no reaction, then perhaps he could do something. The only thing as far as signing a contract with you goes is that he does not wish it to give you an exclusive right to its handling as there are often small group showings of these films around in this region, and they are supplied by odds and ends that are available at the moment from us here at the Museum. There is no set rental fee for the films. Like a physician's fees, they are set at what the traffic will bear - sometime nothing.

Metal and I are working on another film made in conjunction with his classes at City College, and it should be ready easily by Fall. I'll let you know. I hesitate to give you carte blanche on it because it may turn out to be a lemon, as they sometimes do. It will be called FORM EVOLUTION.

As for ZI@ZA@, you are welcome to use it on your Fall program. I've been asking $5.00 rental for it. Glad you liked it. You could handle its distribution if you wished, only with that same stipulation as above holds. Of course I'll have to get other prints, and add an "end" title to it(which it does not now have). If you wish notes, releases, etc. on it, those I could send.

I am definitely interseted
erested in renting the Hugo Lateltin COLOR DESIGNS #1 upon your recommendation, and the date would be

Sept 30. Let me know the rental, and whether or not it will be possible to have for that date. Also, I will finally capitulate and ask for Etting's POEM 8. If I could get this, I would like to have it for Sept. 23. I say this because our series this year will only be four weeks starting on the 23rd of September. I do want to see the Etting film before I show it - so by having it here by the 23rd, I could look at it, and place it for showing the following week - the 30th. If you needed it back at that time I could send it air express. Could all this be done? Do you have any descriptive material on GEOGRAPHY OF THE BODY? Also, send me your catalogue when it becomes available, for at the last minute I would probably need other items.

That showing which Broughton attended must have been an exception because I hear nothing but successful reports from all your subsequent programs. Anyhow, I understand the problem of putting on the sort of film fare that you do in a large place like N.Y. -it is terribly difficult handling certain attitudes in the audience, in fact impossible.

There are a lot of local films in production. Peterson has a new one - the best he's made so far, I think. I myself have one about half finished, a kind of personal documentary of a place. I intend having it finished by the Fall. It is held up by lack of money for a sound track. The track will be a rather important factor in the whole, and so I'm waiting till I scrape enough togeather. It will be called SAUSALITO.

That's about it. Again, pardon my tardiness. I'll be more prompt now that I'm working around a typwriter more.

Sincerely yours,

Frank Stauffacher

July 16,1949

Dear Arthur,

As I've been away from the Museum for the past few months, only touching on film matters occassionally, I've neglected to answer your last letter, and to acknowledge the return of Metal's and Alexander's two films. I havn't sent you any more for the reason that there didn't seem to be any more at the moment to send. Belson does not want to circulate his earlier work because he thinks it "represents ideas not compatible" with his present thinking -although I actually think his earlier work is better. But he won't consent. Sidney Peterson has a new film with voice on the sound track, based upon a story by Balzac. This I feel is positively his best film to date; it is devoid of all that confusion, vicious insulting, and disorganization which is characteristic of his other work. However, for the present he is holding it, although I expect we'll have for our Fall series. I'm making another film of my own -now about half complete, as well as shooting another one for Metal in conjunction with his classes at City College. Arledge is beginning a new one. By Fall there should be a rather longish one, combination of abstract and live action, by Claire Falkenstein. Tregillus has made a dilly called ODD FELLOWS HALL, but he made it on 8mm., and wants to reshoot it on 16mm. These items come to mind as I write, and looking at them, it seems that there will be a considerable group forthcoming in two or three months.

Sybil Moholy-Nagy is living here in San Francisco now, and through her I believe that we will be able to have all of Her late husband's films reduced to 16mm. We looked at the lot the other day, and there are some interesting things, particularly those documentary films, shot and cut much in the manner of Iven's early work. She has BERLIN STILL LIFE, BERLINSZOORT OF MARSEILLE, GYPSIES, LIFE OF THE LOBSTER, and of course the abstract BLACK,WHITE AND GRAY. Not all of them are tops, but some of them, particularly BERLIN STILL LIFE and PORT OF MARSEILLE are beautifully done as documentaries. You may be familiar with them. I'm sure these could be obtained for your tv project.

Which brings up the question in my mind as to how the project is faring. I would be most interested in hearing about it. Since you have kept some of the films, I assume that something is possible. Let me know, at any rate. The persons whose films I sent ask me, whenever they see me, how it is going. Thirteen half-hour packages will require an enormous amount of material. I wish I could get my hands on more for you. Having access to Vogel's list should help. Curtis Harrington should have a few things. Have you tried Fischinger? But that is a tough one, I know.

I appreciated your honest comments on the films I did send, and I quite agree with you. Did DIME STORE not take the scanning ordeal satisfactorily? Re PROEM, I have informed Tregillus, and have sent Miss Kossoff his address, and I believe they have corresponde ponded. Have you seen Tregillus' other film NO CREDIT?

Thank you for the information, and the answers to my other questions. Our Fall series is beginning to take shape. I had hopes of getting Fritz Lang up here for a talk in conjunction with a showing of his old DESTINY which we had never shown, but its booked up elsewhere. From this distance, the series looks a little bleak, but they always do, until the time comes, then we seem to have too much.

Have you seen the two films by Ted Huff: THE UNCOMFORTABLE MAN, and THE STONE CHILDREN? I think the first one rather good. If you have seen them, I'd appreciate your candid, and, of course, confidential opinion. THE STONE CHILDREN I did not care for on account of the acting. We did not run it. He seems furious, and for that I'm quite sincerely sorry.

That's about the picture for the time being. Let me know how the project is going, and in the meanwhile, my best wishes.

Sincerely,

Frank Stauffacher

July 16,1949

Dear Paul,

It was good to hear from you again. I had not forgotten you. Its just that every time I happen to be in L.A., I can never get an answer on your phone, and since you were not showing films in Hollywood, I assumed that you were out of that business. But I received a visit from Herbert Margolis last week, and he told me of your present activities.

Here, we continue, as usual, planning for showings twice a year. Outside of that,films are being made here and there. Our last couple of programs was last Feb. -two Friday evenings with door admissions for the first time, and they were extremely successful. I'll enclose the notice, although you have probably already seen it.

I have sent everything available here in San Francisco to Arthur Knight in N.Y. who is getting together some sort of program for tv -so I don't have a thing here at the present time. However, let me know the approximate dates that you might want your experimental films at Art Center, and I can send you a list of recommendations. MOTHER'S DAY is now being handled commercially by Miss Kossoff of A.F. Films, 1600 Broadway N.Y., and she is charging $15,00 rental. It runs twenty minutes, and she has all the stills.

I am supposed to be handling Dorsey Alexander's films DIME STORE, IMPROVISATION, and LIFE AND DEATH OF A SPHERE. The three of them rent for $10.00 together. All are abstract, although the DIME STORE is composed of objects from a five and ten cent store. These also are now in N.Y., but I could probably get them for you when you want them. Altogether the three of them run about fifteen minutes.

BRAZEN HORSEMAN was never completed, and probably won't be.

MOTION, by Henry Hird was obtained from Jim Moore at the Amateur Cinema League, but I don't recommend it. We never did actually show it. Too pedestrian.

I would appreciate your doing a favor for me - I really would. Could you get in touch with either Barlow or Le Ray Robbins and tell them I want to book their films. I'll write them again. But previously I had never gotten an answer. Once quite some time ago you gave me Robbins address on Lookout Mountain Drive, but never any answer.

I have a short film of my own that has been well received and well liked -called ZIGZAG, a pattern of brilliant colors composed of neon at night, made here in S.F., some in New York, and some even

in L.A. It runs for eight minutes, has a sound track, and costs $5.00 rental. I have no stills as yet.

I'm making a new film to run about fifteen minutes, with sound track, black and white, inn imaginary documentary to be called SAUSALITO. I already have a few stills from this.

We will soon have here at the Museum all of the late Moholy-Nagy's films. They must be reduced yet from 35mm. The titles are: BERLIN STILL LIFE, PENGIUNS, THE LIFE OF THE LOBSTER, PORT OF MARSEILLE, GYPSIES, and BLACK,WHITE AND GRAY. All of them are very interesting documentaries with the exception of the last, which you know. GYPSIES has a sound track.

Thanks for the information you enclosed. We have already shown Huff's UNCOMFORTABLE MAN. Let me know what you think of his STONE CHILDREN. I am anxious to get all those McLaren films you mentioned. I have never cared for the work I've seen of Gregory Markapoulis. He once sent his PSYCHE, and I didn't like it at all- to flat and psuedo-poetical or something I can't put my finger on. Too sweet, perhaps. I was afraid they'd be laughed off the screen as Etting's films once were. If his other work is a little more clever and mature, let me know, but that diaphanous kind of thing peopled with his friends dressed as Greek dieties just won't do as far as I'm concerned. Let me know in confidence.

Thanks again for your help, and let me know how things are going, and what you want to do about getting some stuff for Art Center.

Sincerely yours,

Frank Stauffacher

July 15, 1949

Rosalind Kossoff
A.F. Films, Inc.
1600 Broadway
New York 19, N.Y.

Dear Miss Kossoff,

It is good to know that we shall be able to have LA ROSE ET LE RESEDA for our program on Sept. 30, and many thanks for your prompt confirmation.

I recall that when James Broughton returned from his trip to New York earlier this year, he spoke to me about a French film: 1848. He is away on a vacation at this time and I'm unable to question him again about it. It seemed to me that he mentioned A.F. Films as having it, that it was composed of still pictures of the period, and that it could be construed as experimental, or at least highly interesting. I would appreciate your comments on this film, and if you do have it on 16mm., whether or not I could book it in addition to LA ROSE; If so, the same date - the 30th of September.

Regarding your quest for experimental films, I certainly do agree that you should have at least four or five of them to start off with. There should be a small body of such films to draw from. The difficulty, of course, is that what experimental films are made, very few of them can afford to be carried to a completion -with original track, etc. They remain almost "experimental" experimental films - studies for an experimental film. When films such as these are shown here on our programs we are able to give them all the individual attention they might require, such as recorded musical accompaniment, 16 frames a second if necessary, volume up here, down there, etc. - all the idiosycracies that usually come with this product, and which would be out of the question for any kind of wide distribution. But eventually, with the knowledge that there is a possibility for commercial distribution, these crudities will disappear, I'm sure.

It just ocurred to me that you may be interested in some of the films of John and James Whitney, although they are of a highly experimental nature, and would find audience only with advance guard audiences: [illegible] films.

Most sincerely yours,

Frank Stauffacher

HOTEL VAN RENSSELAER
A KNOTT HOTEL
ELEVENTH STREET NEAR FIFTH AVENUE
NEW YORK 3, N.Y.

July 16, 1949

Dear Frank Stauffacher:

O.K., I am willing to bury the hatchet, but it was a long time.

Now that we are letting our hair down about our respective films, I will admit that I was very disappointed at the way the film went together. I thought we got some good stuff photographically (tho I notice the dupe is very far from original), but it didn't seem to jell. However, I thought audiences used to experimental films might find something in it.

At present I am re-editing it to try to give it a "line", and am cutting out the acting. Then I am going to stick to straight films on my own!

Sincerely yours,

Ted Huff

★ BUY MORE WAR BONDS ★

370 First Avenue,
New York 10, N. Y.,
July 17, 1949.

Dear Frank:

Under separate cover I am returning LIFE AND DEATH OF A SPHERE and Hal McCormick's SUITE #1, also your own ZIGZAG. Things are going too slowly on this, and I feel guilty tying up your prints. Apparently Jordon Belson wants Amos Vogel to have his IMPROVISATION (at least, the can is marked IMPROVISATION: the film inside is called simply "1948"), and I shall turn that over to him when he gets back to the city. The only real nibble so far is on PROEM - which might have been anticipated, but which is not precisely what I had in mind. What I mean is that of all the films, PROEM is undoubtedly the most finished, hence the least "experimental" of the lot. But WABC , key station of the American Broadcasting Company's TV chain, does want to use it; and I know that Rosalind Kossoff wants to acquire it for A.-F. distribution. If Tregillus and Luce agree to let her have it, I think I shall let Rosalind complete the deal with ABC, since she has already had a lot of experience in dealing with the TV stations, and I should be loath to come in for a single shot on PROEM. Anyway, it would get their distribution through A.-F. off to a flying start. Incidentally, would you ask them what music was used? I know at least most of it was Dohnanyi's VARIATIONS ON A NURSERY TUNE, but it might be necessary to know which recording and if there was anything else. Music has to be cleared all the way with TV, you know.

I don't mean that I am abandoning the idea entirely. I still think it is both good and necessary. But I haven't been able to get a reply out of Curtis Harrington lo, these many months, and I don't relish having to depend on Amos Vogel to any great extent. There are others who are ready and anxious to come in on this still, though, and I hope you will continue to send material to me to keep notes on. I feel I need enough varied material to make up at least half a dozen half hour reels before I can begin.

Looking at the pictures over "system" - the TV scanner - was quite an interesting experience. Even the black and whites turn out differently from what you might expect. White on a black background, it turns out, gets gobbled up in ghost, and the background itself becomes an untidy grey. Black on white, on the other hand, is very good - unless the lines are too fine or the movement too rapid. The stop motion of PROEM had a strange tendency to flicker, but the straight photography of your ZIGZAG came across well - and absence of color here strengthened the quality of your composition: ZIGZAG comes over very well on TV. So of the things you sent me, I could use PROEM, and parts of ZIGZAG, LIFE AND DEATH OF A SPHERE and IMPROVISATION. Martin Metal's film and DIME STORE depended too much on color, McCormick's SUITE was white on black.

I still think - in fact, urge - that you should set up your own distribution center out there. In point of fact, there is no reason why you should not take this television idea for your own out there. Perhaps you might even be able to bring in Harrington's group, or work with it, or through it or something. I just don't like to see something that is as unified in spirit as the experimental movement in this country become lost through excessive decentralization of distribution channels... And I repeat that if you can do your own for your group, it will prove more profitable in the long run.

Philip Stapp will be looking in on you one of these days soon. Take him up tenderly... He is a fine chap... Don't forget to ask Tregillus and Luce about their music. Perhaps they would write me directly (and, incidentally, if they prefer I will handle the ABC thing myself and just turn the check over to them). And again my thanks to you for all your patience.

Kr Clarke

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.
Les Actualites Francaises
1600 BROADWAY - NEW YORK 19, N. Y.
PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

July 20, 1949

Mr. Frank Stauffacher
San Francisco Museum of Art
War Memorial, Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

Many thanks for your letter of July 15.

I am enclosing herewith a short description of the subject, 1848. At the moment, this subject is in the French version, but I hope to have the English version ready by the first of September. I am reasonably sure if you wish to show the film on September 30, we can safely commit ourselves for a booking.

I shall most certainly write to John and James Whitney with regard to seeing their films, a number of which I am acquainted with. I am beginning to find out about the many problems involved in acquiring experimental films for commercial distribution. The ugly problem with regard to music clearance begins to reveal itself on the film, PROEM, and I forsee similar difficulties with other such films. However, we shall see what can be done, and as you pointed out, perhaps these crudities will disappear, once commercial distribution displays interesting returns for such films.

Again, permit me to repeat I am sincerely grateful to you. I feel now that on any questions which arise regarding these films that we are so anxious to project to a wider public, you will allow me to confer with you. I know your opinions and advice will be of infinite value.

Ever yours,

Rosalind K.

Rosalind Kossoff
Director of A.F. Films, Inc.

RK/mf
Encl.

July 26,1949

Margereta Akermark
The Museum of Modern Art Film Library
11 West 53rd Street
New York 22, N.Y.

Dear Miss Akermark,

Sorry for the long delay while I try to make up my mind about not being able to book DESTINY; meanwhile the time grows short and nothing will be available. Anyhow, am glad that SONG OF CEYLON will be available for Sept.23. Is there still no possibility of getting DESTINY? I could get Fritz Lang here for a talk about it, but that film is the only one of his we have not shown, so it is not much use having him if we cannot get the film to go with @@@ him.

If DUCK SOUP, Series 1X, No.1 is available for any time during Oct., I would like to have it in lieu of DESTINY. But we once did show the second part of that -Fields in THE BARBER SHOP, so wouldn't want that, but would take it of course, if it was impossible to separate the two.

Thanks for your kind help, and best wishes.

Sincerely,

Frank Stauffacher

July 26,1949

Le Roy Robbins
8543 Lookout Mt. Drive
Los Angeles

Dear Mr. Robbins,

This is another try at booking your EVEN AS YOU AND I for our coming Fall series of experimental films. This will take place in October, and I would most appreciate hearing from you, and learning whether or not we might get it for showing sometime during that month.

Most sincerely yours,

Frank Stauffacher

July 26,1949

Dear Francis Lee,

Just a greeting, and a short inquiry about any new fulm that you might have for our coming Fall series next Oct.

Let me know as soon as possible so that in the event that there might be something, I can put it in the announcement.

Most Sincerely yours,

Frank Stauffacher

July 26,1949

Dear Curtis,

Have been reading your articles with great interest; they have been very well done, and,congratulations!

This is a brief enquiry about our booking your PICNIC for our coming Fall series. Our dates will be: Sept.23, Sept.30, Oct.7, and Oct.14. Do you think it will be ready by then? I'd appreciate hearing from you re this at your earliest convenience since I am suddenly realizing how soon I'll have to issue the announcement.

If you think it might be available on one of these dates, I'd like to have a couple of stills by the first of Sept. for a wall show. This wall show I'm planning will be something different this time, and might develop into a traveling show on the experimental film. At any rate, when I say it will be different I mean that I want to blow up a number of our stills to gigantic size,20 x 30 or so. I know a still taken from a 16mm frame will lose enourmously, but still, in that large size it will hold enough to give a vigorous effect. To do this I'll need the negative, the negative, that is, of the still. We have facilities here to do the blowup. But if you can't send the negative, let me have a couple of smaller prints at any rate. But you can be sure I will be extremely careful of it.

Sincerely,

Frank Stauffacher

July 26,1949

Christopher Young
West Cornwall
Connecticut

Dear Mr. Young,

When I was in N.Y. last year I was after the Museum of Modern Art Film Library to make a 16mm. reduction print of your OBJECT LESSON in order that I might rent it for showing on our semi-annual series of experimental films known as "Art in Cinema." This activity published a book on the subject several years ago under the same title, containing, by the way, a still from your film which was supplied by Martin Lewis - but we have never seen the film out here, and that is why I asked the Museum of Modern Art if it would be possible for them to make a reduction print. But at the time they could not locate you. Since then they have sent me this address above, and I am, therefore, asking whether or not you might have a 16mm print of your film that we could rent for our coming program in the Fall.

I had seen OBJECT LESSON years ago when it was billed with Cocteau's BLOOD OF A POET at the Fifth Ave. Playhouse. I always thought it a wonderfully stimulating use of the sound track.

It would be most appreciated if you could let me know at your earliest opportunity, since it will soon be necessary to issue the final announcement of films to be shown,

Sincerely yours,

Frank Stauffacher

July 26,1949

National Film Board
~~400 West Madison Street~~ 84 East Randolph St.
Chicago 6, Ill. Chicago 1 - Ill.

Gentlemen:

I would like to book as many or all of the films listed belaw for our annual survey of the experimental film , the series known as "Art in Cinema." They are all by Norman McLaren, and I am assuming that you distribute these, although if you do not, I would be grateful for any information about them you could give. Our dates are Sept.23, Sept.30, Oct.7, and Oct.14; any of these dates would be suitable. The films are:

DOTS AND LOOPS
EXPERIMENTAL WORKSHOP IN ANIMATED SOUND
BE GONE DULL CARE
POULETTE-GRIS

I would be most sincerely grateful to learn at the earliest opportunity whether or not they might be available to us.

Sincerely,

Frank Stauffacher
Cinema

2106 North Las Palmas
Hollywood 28, California
July 27, 1949

Dear Frank:

Thank you for your letter in regard to PICNIC. I am certain that it will be available for the last program on the series--October 14th. Please plan to include it on that program if at all possible.

You will note that it is to have an original score composed by Ernest Gold. Please be sure to include that information on your announcement.

I shall be glad to send you a couple of negatives a little later. Would you want a couple of 8 x 10's also? If this wall show might develop into a traveling show will you want stills from films other than those you intend to show on this coming fall program? Would you also like a negative from FRAGMENT OF SEEKING? I think the idea of blowing the stills up to 20 x 30 is wonderful; I'll try to send you negatives that have solid areas of contrast so that they'll be blown up most successfully, easily.

Try to have someone proofread your announcements this time--as I remember there were several typographical errors in the last one, such as the repeated mis-spelling of the word "February".

I am most happy to hear that you intend to have a Fall program lasting four dates. I am rather curious to know how you've been able to find enough new films to fill that many evenings. Please write Kenneth Anger in regard to his new 10-minute self-contained excerpt (with sound) in color from PUCE WOMEN. The excerpt is called PUCE MOMENT, and, I believe, would be well worth showing. It would be nice if you could book my film and his on the same program, as I daresay we'll want to come to San Francisco for the event.

Most sincerely,

Curtis

Anger's address: 6046½ Barton Avenue, Hollywood 38, Calif.

CHRISTOPHER YOUNG WEST CORNWALL CONNECTICUT

July 28, '49

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco 2
California

Dear Mr. Stauffacher:

Thank you for your letter of July 26. I shall be glad to rent you a 16mm copy of my film, OBJECT LESSON for your semi-annual series of experimental films. Just let me know the date and length of time you want it.

If you wish, I can rent you a 35mm print. For exhibition purposes, the 35mm print is, of course, much better - particularly for the sound.

I was pleased to note that the sound track impressed you. I have had much enthusiastic comment on the picture, but most people take the sound for granted. As I spent almost as much work on the sound as I did on the picture, and having done it all myself, complicated by the fact that I had no musical training, it is most gratifying to be told that it was "wonderfully stimulating".

If you need stills for publicity purposes, I can send you some, as I have a complete set. I have also a pamphlet, which I wrote on the theory of the OBJECT LESSON for the News Reel theatres when it was being shown there. However, any attempt to explain the OBJECT LESSON cannot be successful, as it is beyond the verbal level.

If you wish to buy a 16mm or 35mm copy for the Museum library, that can be arranged. In such a case, it must be understood that this copy cannot be rented or loaned out. You see, I am still in the process of distributing the film myself and hope to get back some of my expenses on it. Mr Martin Lewis is no longer distributing it. I severed my connections with him, as his financial dealings with me were most unsatisfactory - to put it mildly. I am going to get another distributor for the film soon.

It might interest you to know that I am working on two more films in the same method as the OBJECT LESSON, one in black and white, one in color. Just when either of these films will be ready, I don't know, but I think it would be somewhat sooner than it took me to make the first OBJECT LESSON, which was seven years!

I would like to see that book "Art in Cinema".

Yours sincerely,

Christopher Young

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY
IRIS BARRY, DIRECTOR

Junly 28, 1949

Mr. Frank Stauffacher
San Francisco Museum of Art
War Memorial, Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

Thank you for your letter of July 26.

We have now definitely reserved SONG OF CEYLON for your use on September 23, and DUCK SOUP & BARBER SHOP for October 7. The latter program is spliced together but you can, of course, omit showing BARBER SHOP. The sound in SONG OF CEYLON is somewhat uneven; please tell your projectionist to nurse it along.

Herewith the covering license; please sign and return one copy at your earliest convenience.

Best regards,

sincerely yours,

Margareta Akermark

Margareta Akermark
Circulation Director

8543 Lookout Mt. Ave.
July 28-49

Dear Mr. Stauffacher:

Mr. Robbins is out of town for several weeks, returning about August 13 — will show him your letter when he returns —

Sincerely
Mrs. LeRoy Robbins

NATIONAL FILM BOARD

CANADA

NFB

400 West Madison Street,
Chicago 6, Illinois,
July 29, 1949.

Mr. Frank Stauffacher,
San Francisco Museum of Art,
War Memorial Civic Center
San Francisco 2, California.

Dear Mr. Stauffacher:

This will acknowledge your letter of July 26th. Please note that our new address is 400 West Madison Street.

The film subjects produced by Norman McLaren currently released in the United States are: LA POULETTE GRIS, FIDDLE-DE-DEE, A LITTLE FANTASY (See Art Folder attached.

McLaren has just completed an International reel of experimental films for presentation at the Edinburgh (Scotland) Festival. This reel consists of five titles: HOPPITY POP, LOOPS, BOOGIE DOODLE, DOTS, STARS AND STRIPES. No one of these titles is as yet available for general distribution. However, we anticipate that in the not too distant future we will have prints of DOTS and LOOPS in our Film Library. Very likely we will be able to meet your rental booking either in September or October. The rental charge for each of these titles will be $2.50 for a day's showing, plus the transportation charges to and from destination.

For your information "Be Gone Dull Care" was the subject of McLaren's address when he presented his experimental films to the Midwest meeting of the SMPE.

Yours very truly,

Margaret Carter
RM.

JMC:RM. NATIONAL FILM BOARD OF CANADA.

NEW YORK, N.Y. JUL 29 8 30PM 1949

HIRE THE HANDICAPPED
ITS GOOD BUSINESS

THIS SIDE OF CARD IS FOR ADDRESS

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco, Calif.

Dear Mr. Stauffacher:

Maya Deren is in Haiti at the present time, will return in mid-September. She will answer your letter at that time, and if her assistant should return earlier it may be that she will be able to answer your query.

Cordially,

L. K. Hoffman

L. K. Hoffman
c/o Deren
61 Morton Street
New York 14, N. Y.

revelations